



Artists of Abraham Lincoln portraits

Birney Lettick

Excerpts from newspapers and other sources

From the files of the Lincoln Financial Foundation Collection

71. 2009. 085. 02530

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The Lincoln National Life INSURANCE COMPANY

NTER-OFFICE CORRESPONDENCE

MEMORANDUM

HOME OFFICE FORT WAYNE, INDIANA

DATE January 13, 1961

Dr. R. Gerald McMurtry Lincoln Nuseum

SUBJECT

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New Oil Portrait of Lincoln by Mr. Lettick

Now that the new oil portrait of Abraham Lincoln by Mr. Birney Lettick has served its purpose in the making of plates and so forth for our February 11 Saturday Evening Post ad, art reproductions, etc., I suggest that it, like other oil portraits purchased for similar reasons in the past, be considered the property of the Lincoln Museum.

Such a situation would provide a central source of control while also offering certain public relations advantages from the ability to say that the portrait is the property of the Lincoln Auseum.

Inasmuch as this practice has been followed in the past and inasmuch as many of these oil portraits have been placed in various parts of the building even though technically the property of the Museum, it is also recommended that this particular portrait be permitted to hang in the office of Mr. Persons, who has asked for it and who currently has it.

JPW:1w

John P. White

Later on Jan 13, 1961 - Stars en noute to the DA moty, fully manued



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Dear Mr. Macla,

I have always feit that the photograph of Lincoln by Alexander Gardner, which I have used to paint from, catches best the great humanity in the man. It also reveals his gentleness, his sadness, and his understanding. I have removed, however, a certain sternness that the Gardner and some other photos show, and have substituted an expression of compassion.

Over the years I've made a collection of these photos for study, since the challenge of capturing Lincoln's greatness is one that has interested me tremendously. If you feel that I have succeeded in what I have tried to capture, and intend to use this painting, may I suggest the following layout:



Esnuel light

Yours truly.

Dimen Etterse



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BIRNEY LETTICK

Birney wettick was born in New Haven, Connoctiout on March 22, 1919.

He attended lete University of Fine Arts on Scholarship, completing the six year course in four and one half years. While in college, he was avarded the Tiffany Scharship, given to the 10 most premising art eledent. country.

Mr. Lettick served for suite and of the part in the MTO as a U. S. Engineer, participating in the Omaha Beach Landing in France on D-Day plus 1, fighting thru to Filsen, Czechoslovakia.

His portraits were exhibited at Dorland Ball, Londez and san be found in the Yale University Permanent Collection. In Marope he was commissioned to paint Xing Haaken of Norway, Lady Heard of England and King George of Greece.

Mr. Lattick has been a cover artist for Reader's Digest Collier's and other mational magazines. In 1956 he was the recipient of a Chicage Art Directors' Award. He has deno several paintings for the Lederle Laboratories Bulletin. While Collier's was in existence, he did many editorial illustrations and story illustrations, including several for the famous issue entitled "Hiroshima, U. S. A.". He also illustrated Lowell Themas's "War Adverture in Burma" and Emanuel Velikowsky's "Worlds In Collision". In addition his paintings have appeared in and for many national magazines and organizations, i.e., Seneral Meters, Aluminium, Ltd., Quaker State Cil, Mead-Johnson, Ethyl, Sell Cil, etc. At Present Mr. Lettick has been commissioned to de a series on Early Medieval subjects for the National Geographic Society. These paintings are to be published in book form.

Mr. Lettick also teaches are and is the founder and director of the New Haven Art Workshep, (established in 1946), the largest active art group in the area.



The Gettysburg Lincoln

Full-Color reproduction of an original oil portrait by Mr. Birney Lettick

The Gettysburg Lincoln by Mr. Birney Lettick

This new, full-color oil portrait of Abraham Lincoln by Mr. Birney Lettick, is presented with pleasure by The Lincoln National Life Insurance Company.

Mr. Lettick, creator of covers for national magazines and active as a teacher of art, is known for many fine paintings among which are portraits of King George of Greece and King Haakon of Norway.

In commenting on this portrait of Mr. Lincoln, he says: "I have always felt that the photograph of Lincoln by Alexander Gardner, which I have used to paint from, catches the great humanity in the man. It also reveals his gentleness, his sadness, and his understanding. I have removed, however, a certain sternness that the Gardner and some other photos show, and have substituted an expression of compassion."

THE Lincoln Life INSURANCE COMPANY

Its name indicates its character

Fort Wayne, Indiana

The Gettysburg Lincoln by Mr. Birney Lettick

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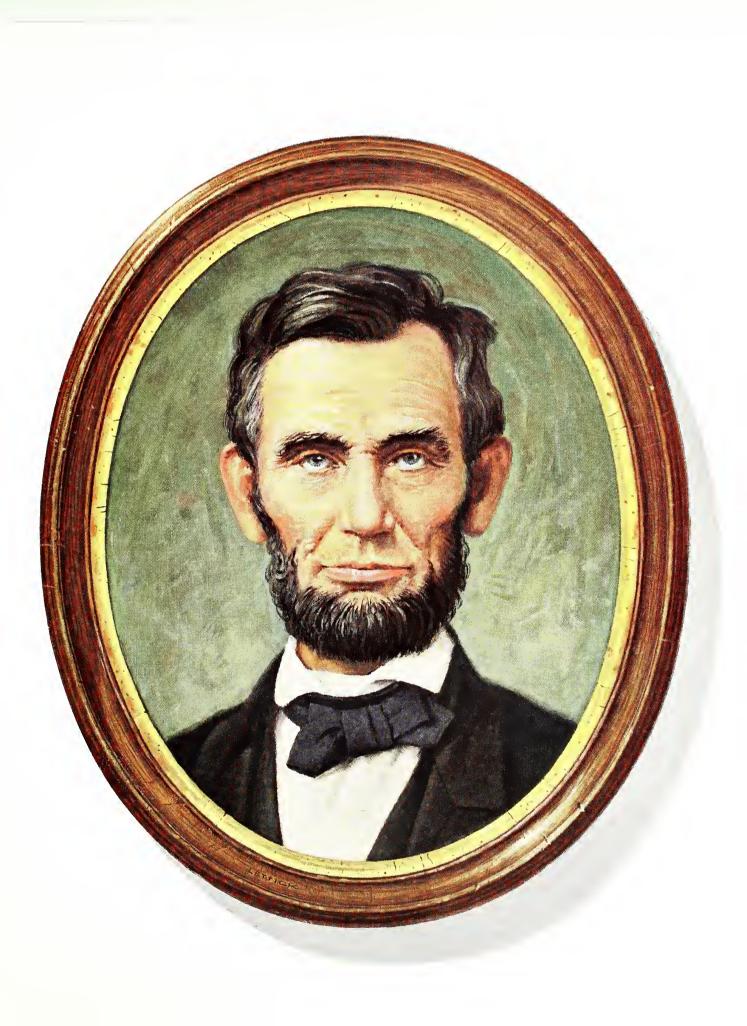
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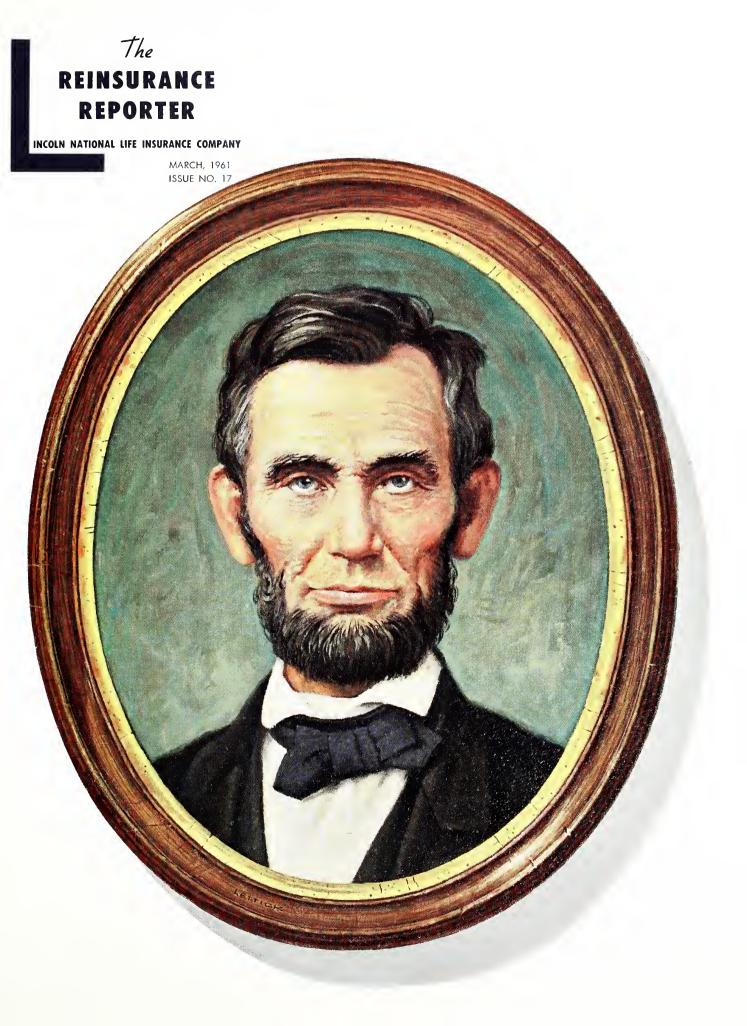
THE LINCOIN LIFE INSURANCE COMPANY

Its name indicates its character

Fort Wayne, Indiana



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the cover

"I HAVE ALWAYS FELT that the photograph of Lincoln by Alexander Gardner, which I have used to paint the portrait, catches best the great humanity in the man. It also reveals his gentleness, his sadness, and his understanding. I have removed, however, a certain sternness that the Gardner and some other photos show, and have substituted an expression of compassion.

"Over the years I have made a collection of these photos for study, since the challenge of capturing Lincoln's greatness is one that has interested me tremendously..."

These are the words of internationally known artist Birney Lettick who, for Lincoln Life, painted the cover portrait which was used to inaugurate the Lincoln's spring advertising campaign. The portrait is being sponsored by the Company in commemoration of the 100th anniversary of Abraham Lincoln's first inauguration. Copies of the full-color cover portrait $(8\frac{1}{2} \times 11)$, are available, at no charge, from The Lincoln National Life Insurance Company. For your Lincoln portrait reproductions, address requests to the Lincoln, 1301 Harrison Street, Fort Wayne, Indiana, in care of the Reinsurance department.

The Artist

BIRNEY LETTICK was born in New Haven, Connecticut. He was graduated from Yale University which he



attended on scholarship. While a student in the Yale school of Fine Arts, he was awarded the Tiffany Scholarship, which is given to the 10 most outstanding art students in the country.

He has been a cover artist for Reader's Digest, Collier's and other national magazines in addition to illustrator for Lowell Thomas' "War Adventure in Burma," Emanuel Velikowsky's, "Worlds In Collision," and Collier's famous issue entitled "Hiroshima, U.S.A." Among the many famous people he has painted are such names as King George of Greece and King Haakon of Norway. Mr. Lettick presently teaches art and is the founder and director of the New Haven Art Workshop.

I S THERE A REAL NEED for communications between the profession of medicine and the business of insurance? We believe communication between the two is a necessity if either is to accomplish its job.

We would propose that in the practice of medicine as it is constituted today, there are areas of activity which directly involve the physician with the business of insurance. We think that for their own best interest, and possibly for their survival as a free profession, these areas should be recognized and explored to the fullest extent possible by the medical profession. The areas of mutual concern develop from the fact that both the medical profession and the insurance industry are providers of service in connection with the same event. The physicians and hospitals provide medical care. The insurance industry provides the means to pay the cost of medical care, to protect its policyholders -the physicians' patients-against the economic loss caused by sickness, accident or death.

Use of the insurance principle as a means of paying for medical care is relatively new in the history of medicine. Not too many years ago the physician was paid in kind, money or produce, and sometimes only by the respect and devotion of his patients. The profession was free to concentrate its attention on perfecting its skills in the diagnosis and treatment of disease. The progress achieved by the profession has resulted in our people enjoying today better health and better health care than at any time in our nation's history. But this very progress has brought change—change in the practice of medicine, in the attitudes of people, of government, of unions, and most important a phenomenal increase in the cost of medical care.

Financing the cost of medical care has become a major problem of many of today's families, and the trend to meet these costs through the mechanism of insurance is increasing at a tremendous rate. At the end of 1959, 128 million people had hospital expense coverage (an increase of 3.9 per cent during 1959) as opposed to only 12.3 million in 1941. In 1959, 117 million people had surgical expense coverage (an increase of 4.9 per cent over 1958) as opposed to 5.4 million people in 1941. At the end of 1959, approximately 83 million people had medical expense coverage (a 9.6 per cent increase over 1958) to three million in 1941. Not included in these figures for 1959 and not insignificant in the total picture, are the approximately 43 million people covered against loss of income due to disability. We believe that health insurance is still in its infancy, and it is likely

